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Journal of the Amateur Photographic Society of Madras.

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EDITORIAL NOTES.

WE must first thank those of our members who have taken an early opportunity of writing encouraging notes to us on our first appearance in the capacity of Editor: we hope that this number will be published within a few days of the proper date and thereafter we trust that punctuality will be the rule and not the exception as in the past.

IT is too early at present to remark upon the non-receipt of negatives for illustrative purposes and of original articles and inquiries for the body of our Journal, but we hope that our silence will not be taken to mean that we are amply supplied with either: a *few* negatives have reached us and by the end of the month we hope to get enough to enable the Committee to make a selection of a dozen for next year's numbers.

MEMBERS will have observed that with last month's Journal there was circulated a list of medals offered by our Society for Photographs to be sent in for competition at the Exhibition to be held in Madras in February next under the auspices of the Fine Arts Society: we trust that many of our members will send in specimens of their best work, so that the majority of our medals may remain with our own members.

IF the member who supplied the negatives for August's Picture—"Holed in Three" will advise the Editor of his or her name and address, he will be happy to send a dozen or so spare copies of the Illustration, which is one of the best, if not the very best, of those that have appeared in our Journal.

THE Madras Mail of the 2nd instant contained some remarks which showed a feeling of sympathy with our Society and pointed out very clearly to our members how they could set about the improvement of our monthly meetings: it has occured to us that a rather good plan will be for members to contribute a paper on some photographic subject to be published in our Journal and at the following meeting to give us a practical demonstration of the subject so written on, the paper in the previous Journal will explain what we shall see at the demonstration.

We may point out that we think all these demonstrations should be carried out with material provided at the Society's expense and we are bringing this forward as a proposition at the next meeting (6th October)—the result will be seen under the heading "Proceedings of the Society" on page 127, this being written several days before the meeting.

Will some experienced members now come forward and undertake to provide articles for the December, January and February Journals and give us demonstrations on the subjects at the meetings in February, March and April? "January" meeting, we may remind members, is devoted to the annual meeting for Committee's report, Treasurer's accounts, election of Officers for following twelve months and similar business.

WE hope that the proposal to send the January number V. P. P. will meet with approval, up to now we have received no remarks against the proposition, while many are in favour thereof.

IT will, we imagine, considerably surprise the members of our Society to hear that the Subscription List, including arrears and current subscriptions for 1899, as handed to the new Secretary by the former one, showed the enormous total of Rs. 1785 as due to the Society-enormous that is when we look at the limited supply of members: between the 16th September and the date of writing (9th October) we have received the sum of Rs. 487, from various members (all *resident* members having paid up) but there is still a considerable amount outstanding in the Society's book, a very large portion of which we are much afraid is irrecoverable, and we doubt if we shall be able to collect as much as the Rs. 785, leaving over Rs. 1000 to be wiped off.

THE writer in the Madras Mail previously referred to was kind enough to point out an omission in the report of the Committee meeting held on Monday the 11th September ultimo, in that no mention is made of the vote of thanks passed to Mr. C. M. Smith for his work in carrying on the editing of the Journal during the past year with little or no assistance.

The present editor must apologize for the omission, for which however he is not responsible, as the notice in September's Journal was taken and elaborated from a very short note entered in the minute Book by the late Secretary which contained no reference whatever to the vote of thanks passed at the meeting: we thank the "Mail" for pointing out the omission.

We might well include in the vote of thanks the gentleman who has for so many months supervised the printing and publishing of the Journal: from our short experience in editing the paper and from the very small amount of original matter that has appeared in the Journals for the current year we are sure that the work of correcting proofs and supervising the production of the Journal must have been infinitely greater than the Editor's task of selecting extracts from other photographic papers, and that member therefore certainly deserves our hearty thanks for the trouble he was good enough to take.

POSSIBLY some of our members may have suffered from drying marks on their negatives caused by the different rates of drying of different parts of the gelatine film. An enquiry on the remedy for this trouble was recently made at a meeting of the London and Provincial Photographic Association and the recommendation made was "to give the negatives a prolonged soaking" in plain water and to place them to dry where the drying action would be "uniform."

HERE is a formula for a simple printing process giving black tones like platinum: Ammonium nitro-prusside 25 parts—Ammonio-citrate of Iron 30 parts—Water 100 parts and

a small quantity of Citrate of magnesium: paper is coated with the mixture and printed under a negative in the usual way, then fixed by washing in plain water for a few minutes and lastly put in a bath of acetate of Lead, 2 per cent aqueous solution, slightly washed and dried.

"KACHIN" will apparently take a leading part in future developments of photography and although it has been previously written about in our columns it will not hurt us to quote the remarks given in the Journal of the Royal Photographic Society—"Kachin is in the form "of a fine white crystalline powder which readily "dissolves in water and is said to be uninfluenced by temperature. It seems to lend itself "with equal facility to the production either of "vigorous or soft negatives by modifying the "degree of concentration of the solution and its "claims on the score of economy are well substantiated by the trials we have recently made: "it also keeps well, whether made up as a single "or two-solution developer. Bromide of Potassium acts as a powerful restrainer, a drop of a "10 per cent. solution sensibly modifying the "action of the developer."

Its employment for simultaneously developing and fixing is quoted as of great value in the event of considerable over-exposure, when it may be relied upon where ordinary means would fail to give a satisfactory result. This method is not recommended in cases of under-exposure, but is quite reliable for normal, fully-exposed and over-exposed plates. It is said to give a maximum of detail without veil or fog.

AN interesting lecture on "Landscape composition in Photography" was given at the London Camera Club on the 18th May last by Mr. Alfred East A. R. A. and a reprint is given in this number of as much as appeared in the Camera Club Journal for September—the rest will be printed as soon as received. It is only at the Camera Club that photographers are given the opportunity of hearing words of wisdom and instruction from "painters."

THE writer has for some months past been experimenting with various substances to be added to the developer for Bromide, Velox and other slow bromide papers with a view of arresting the rapidity of the development, in order to give one time to deal with cases of over-exposure and too quick development. The development of Velox paper takes very few seconds and before one can throw off the developer, get the paper rinsed with water and dropped into the hypo dish, it frequently happens that the print is hopelessly over-developed and spoilt: the first plan we tried was by adding plain glycerine to the developer in the same way that one adds it to the platinum paper developer to slow development; this has acted fairly well but does not seem to have quite sufficient slowing action: we are now trying "treacle" as being a more glutinous fluid and it promises fairly well: our time until the end of the year is so taken up with other Secretaryships which occupy all our mornings that we offer these remarks in the hope that some other member will try the above and other substances and report for the general benefit. We are led to make these remarks as not long ago an old member of the Society who had been trying "Velox" seemed rather pleased with the suggestion to add Glycerine as a physical restrainer.

WE have just come across the following paragraph in the Calcutta Society's Journal for August last, and we insert it here as it exactly expresses our feelings on the subject of our own Society!

"The chief attraction of most Photographic "Societies at home is their weekly or monthly "meetings at which papers are read or subjects "of interest discussed. In our Society it is "difficult, except perhaps in the cold season, to "get sufficient members together to make such "a meeting a success. The members of our "Society are so scattered that under any circumstances it would be difficult to get together "a representative meeting for the purpose of "discussing some problem of interest. To overcome this difficulty I would suggest that "members send in papers on any subject of "interest to the Journal which can be published "as read at the Society, and discussion on the "subject treated will be open to all members, "and will be printed in the next number. I feel "sure that the Society would be glad to award "medals to papers of special interest as is done "in the Society of Arts-London, and such communications and discussions thereon would "help greatly to bring our members more in "touch with each other."

We would ask if it be really hopeless to expect members of the Madras Society to do something towards making our meetings of interest not only to those few who attend, but to the majority who live at great distances from Madras, and who are unable to attend.

Is there not a single member who will send in a communication on a subject of interest to amateur photographers?

We hope in our next number to be able to answer this question in the affirmative!

THE USE OF BROMIDE PAPER.

DURING the last 6 or 8 months I have had so many enquiries from members desirous of using Bromide paper either for contact printing or enlarging, that this must be my excuse for filling up some space in our Journal with a description of how to use it to the very best advantage.

A good many years ago I gave a demonstration of bromide printing by contact before one of our meetings and thereat I recommended the use of the old Ferrous Oxalate developer: this developer necessitated the use of acid water to wash out all the iron developer and thereafter copious washing with plain water before it was at all safe to place the print in the hypo fixing solution: unless the iron was properly washed out and unless the acid was also properly washed out before the print came into contact with hypo solution, your print could not be looked upon as in any way permanent or safe from discoloration.

Another objection to the use of Ferrous Oxalate was the fact that the least trace of hypo communicated to the print from fingers or any other source of contamination resulted on first contact with the iron developer in a dirty streak which usually spread straight across the face of the print and irretrieveably spoilt it.

It is now found that Metol, Ortol and such developers give equally good black tones as with Iron and do not give trouble in the way of acid washing water or stains when coming in contact with hypo.

There are many makes of Bromide paper which give first class results, but the only ones obtainable in regular supplies in India (or shall we say in Madras) are "Barnet" and "Eastman" and as the Barnet paper is very considerably cheaper than the Eastman platino-mat paper, I recommend the use of it, as it gives perfect results with a very ordinary amount of care.

There is little to choose between Metol and Ortol as the developer, both give beautiful black and gray tones with proper exposure, suitable negatives and fresh paper—but I recommend the use of Ortol as the development takes considerably longer than with Metol and this gives one time to remedy too much or too little exposure: the tones given by Metol with proper exposure are perfect, but development takes only a few seconds and an over-exposed print is lost beyond repair before the developer can be poured off and the act of development arrested: development with Ortol proceeds evenly and quietly and is complete in from 15 to 30 seconds.

The apparatus required for bromide printing by contact is very simple—all that is required is 1st A lamp giving a fairly even light such as a Silber No. 1 burner lighted and turned up just below smoking point and placed in a corner free from wind or draught: 2nd A printing frame of the ordinary kind provided with a piece of plain black cloth to use as a pad on top of the bromide paper: if possible it is as well to block up the two ends of the printing frame so that the folding back fits into a sort of well and all outside light is kept from the paper.

Exposure varies entirely with the density and colour of the negative and the distance from the lighted lamp burner: it is as well, as far as possible, to vary the exposure entirely by the number of seconds or minutes the printing frame is left exposed in front of the light, keeping all negatives at a fixed distance from the light: in cases of very dense negatives where the needful exposure would be very prolonged, the printing frame may be brought to 2 feet instead of 3 feet away from the lamp, remembering that the decrease in distance about halves the exposure. For instance a negative requiring 9 minutes at 3 feet would only require 4 minutes at 2 feet or 1 minute at one foot.

The dishes, measures, &c., required in the dark-room are precisely the same as for negative making: at least 3 dishes are required, one for preliminary bath of clean cold water (preferably iced in Madras), one for developing purposes and one for fixing solution: 2 ounces of solution will cover half-plate paper, but developer is cheap and it will be found in the end more economical to use plenty, and I therefore recommend a four ounce measure of developer for $8\frac{1}{2}'' \times 6\frac{1}{2}''$ and smaller sizes. This amount of developer will produce a dozen first class prints full-plate and more of the smaller sizes: plenty of fixing solution should also be used, a 10 per cent. solution of hypo is not an expensive item in one's photography!

The developers required are set forth in the article on an Amateur's Chemical Cupboard which appeared last month, but as some of the readers of this number are not in possession of the former number the formulæ are given again;—

No. 1.

Ortol	... 150 grains.
Potassium Metabisulphite	... 75 "
Distilled Water	... 10 ounces.

No. 2.

Carbonate of Soda re-crystallized...	960 grains.
Sulphite of Soda ...	... 480 "
Bromide of Potassium ...	... 80 "
Distilled Water	... 10 ounces.

As "Ortol" keeps better in solution than in powder and as it is usual to buy the powder in small bottles containing an ounce, it is as well to make up the whole ounce at once in the following way:—dissolve the ounce of Ortol in 29 ounces of distilled water, add ½ ounce of Potassium Metabisulphite, shake till dissolved—let it stand for twenty-four hours well corked and then filter through ordinary filter paper into three 10 ounce bottles, sealing up two of them with sealing wax and keeping one well-corked for current use as No. 1.

For use, take half-an-ounce of No. 1, add to it half-an-ounce of No. 2 and fill up to 4 ounces with cold (iced) clean water, distilled if possible, as the developer will then remain clearer.

It is extremely difficult to give any idea of the proper exposure required, unless one can see the negative and also the light that is to be used: with a Silber burner No. 1, wick straight-cut, best white Kerosine Oil, light turned up just below smoking point, exposure at 3 feet may vary from 15 to 150 seconds according to density of negative: an average clean negative that will give a clean bright print on P. O. paper may require 45 seconds at 3 feet.

When the light is in order, dishes and measures in their proper places in the dark room, developer and fixing solution ready for use, take your printing frame, negative and packet of paper into the dark-room, shut the door and start work.

Barnet paper is sold packed in folds of brown paper and put into a whitey-brown envelope—the packets of ½ and whole plate paper contain 12 pieces: open the envelope, unfold the brown paper and take out the bromide paper: on looking at one end of the packet of 12 pieces you will see that eleven of them face one way and the twelfth faces the other way: begin with the outside of the eleven pieces, the face of which is inwards and that is the coated side; lay it carefully coated side downwards on the face of the negative which should be in the printing frame face upwards and on top of the paper place the piece of black cloth—then fold up the pack of bromide papers in the brown paper again and put in a box (if possible) so that light shall not get at it when your open your dark-room door. This done, put on the back of the printing frame, fasten down the springs and you are ready for exposure: it is a good thing to cover the face of the printing frame with a large piece of card-board, so that no light shall get at the negative until the exposure to the lamp commences.

Place the printing frame square with the light at a distance of 3 feet (which should be previously measured and marked very plainly) remove the card-board and count the number of seconds by your watch—dont trust to counting them in your head or you will never get them twice alike.

Cover up the face of the printing frame with the piece of cardboard and take it into the dark-room: lay the frame on the table, remove the back and the piece of black cloth, take up the sheet of bromide paper very carefully by the extreme edge or by the least bit of one corner, lay it on its face on the clean water in the dish and pull it through gently, then see that no air-bubbles adhere to the film and let it soak face downwards for about a minute: pick it up carefully and lay it evenly on its back in the developing dish, then take the measure full of developer and pour the solution on in one clean sweep, let it flow gently up and down and sideways; if the exposure be correct, the image will soon commence to appear and gradually strengthen until just before the final details appear in the extreme high lights, pour off the developer quickly and steadily (dont hurry and splash the developer all over the place), flood with clean, cold water, pour it off and do it again: by this time the details in the extreme high lights will be coming out, so place the print gently on the hypo solution (10 per cent.) and rock the dish quietly for a few moments and then let it rest—proceeding to do the next print and so on.

"Ortol" has a wonderfully continuing action and that is why I tell you to remove the developer before the last details appear—they will come out in the washing waters and very little time can be spared for washing or your print will have gone too far—so be very handy with the water supply and within half a minute of pouring off the developer, have your print in the hypo.

The best way to make up Hypo Stock solution is to put 13 ounces of clean small crystals (break them up with a mallet if they are too big to go through the bottle's neck) into an ordinary wine or whiskey quart bottle, nearly fill it with clean water, shake till dissolved and then fill up with clean water: here you have a solution of 13 oz. Hypo in 26 ounces of water—every ounce of the solution therefore contains half an ounce of hypo. For fixing your bromide prints take 1 ounce of stock and put 4 ounces of plain water, this 5 ounces of solution will do a dozen half plates: if your fixing dish is nice and large, it is better to use 2 oz. stock to 8 of water—you can hardly fix your prints for too long a time, but *too short* a time is fatal—the *most* fatal of all faults!

Let your prints stop in the hypo for at least 10 minutes and if you have several prints in the dish at one time, see that they dont stick together, but turn them over and over two or three times and they will get thoroughly fixed.

I find that after thoroughly fixing it is best to rinse off the adhering hypo in a basin of clean water and then float the prints face downwards in a tub of clean water for half an hour or so, then take them up, give them a rinse in a basin of fresh water and then float face upwards in a tub of cold water for an hour, then again rinse off and hang over a clean piece of cotton rope to dry: if any difficulty is found in making *smooth* Barnet paper float (rough paper floats without trouble either way up), let two prints cling together for a moment (face to face) then

separate them by a corner, let them drip a bit and then place them together again and again separate: if you now place them carefully face upwards on top of the water they will float for hours—if you want them to float face downwards let the backs cling together as above.

When they are quite dry, smooth the back with a flat ruler and after putting them all together in an even pack, put them carefully between two flat books or boards, squeeze tight in a copying press for some hours and the prints will then remain quite flat.

I think this is sufficient for one dose, so as the next portion of the paper on enlarging will not require a lengthy description, I will defer till next month the description of how to obviate unevenness of density in negatives, how to get over the wrong use of the swing back in architectural negatives, &c.

F. D.

(To be continued).

OUR HOME LETTER.

September 1899.

I remember some years ago seeing in one of the journals a little cartoon representing a venturesome though thoughtless photographer, who had placed his camera near the edge of a cliff, and in focussing had thoughtlessly stepped backwards and precipitated himself to unknown depths below. Singularly enough such an event has actually taken place not many days ago. An amateur fell over a cliff of about 70 or 80 feet into the river beneath. It seems that the water was deep, and although he fractured his skull, he was able to swim ashore, and at present is in the infirmary progressing fairly well. Nothing could be easier than to take a backward step while one's head is under the focussing cloth. This accident should serve as a caution to those who place their cameras in dangerous place.

Some of the London Societies are very enterprising in organizing excursions to places abroad. The South London Photographic Society for example united in a week's tour in the neighbourhood of Brussels in August last. From the Belgium capital as head quarters, excursions for the day were made to Ghent, Dinant, the Field of Waterloo, Antwerp, and other places of interest. Several members of the Belgium Association of Photographers kindly conducted the party round Brussels, and in several ways assisted in making the tour interesting. Should these tours abroad become more general, is it not possible that something might be done in reference to the absurd restrictions which are imposed by military authorities, in order that an amateur who photographs simply for his own amusement may follow his pastime without any chance of undergoing such unpleasant *contretemps* as one reads about in the papers. In France, in Italy, and now in Germany the most stupid cases have occurred where military Jacks in Office have subjected tourists to the most annoying detention for no reason whatever. The last case is that of a merchant of Danzig who was arrested while watching some soldiers drilling because he happened to be carrying a camera, and was subsequently made to undergo several days' imprisonment.

The present exhibition of our Royal Photographic Society will probably be the last held in the present gallery, that of the Society of Painters in Water colour. It is confidently anticipated that next year the very much larger rooms of the New Gallery will be secured, and under such circumstances the exhibition of the Royal Photographic Society ought to develop into a a much more important and useful collection of photographs, since the Society will have every opportunity of differentiating the exhibits into scientific and pictorial sub-divisions. It is pretty well known that many of the pictures sent to exhibitions are not entirely the photographer's own work. Occasionally it happens that an exhibitor takes an award with a picture of which the negative is his own taking, but the enlargement that of some trade enlarger. So far as the more important exhibitions are concerned, we do not think the abuse has a very serious effect, but in the smaller local shows, where medals are often given to decidedly inferior work, there cannot be any doubt that the successful competitor frequently receives an award under false pretences. Why this is so may require a little explanation. In the greater exhibitions, and especially at the Salon, the committee make the most rigorous selection, and, as a rule none but works possessing an originality of style, and that indefinable something in execution, which tells pretty plainly that the same hand has been at work throughout, have any chance of acceptance. For it is an undoubted fact that the trade enlargement in nine cases out of ten falls short in some point or other, and betrays unmistakable evidence of mechanical production, for the trade enlarger and the sun artist have different ideas of perfection. For my own part I have never been satisfied with trade enlargements of my own pictures, and I believe this dissatisfaction is shared by others. I remember well, some years ago sending a negative to be enlarged with a view to exhibiting the result. It was so disappointing, however, that I never even troubled to place it in a frame, and soon after took up the study of enlarging for myself. But the conditions at small exhibitions are rather different. There are a number of medals, and they must be given to someone. The judges are not particularly well up to their work, and a crisp, technically good enlargement attracts their eye, and dazzles their judgment. There the second-rate photographer, amateur or professional, whose aim is to get medals, rather than to do good work, finds his chance, and the print which has been enlarged and finished by the trade, carries off the palm.

PERCY LUND.

PROCEEDINGS OF THE SOCIETY.

Monthly Meeting held on Friday, 6th Oct. 1899, at the Museum Rooms.

PRESENT:—MR. C. E. PHIPPS, *Vice President*, in the chair: COLONEL J. MAITLAND, W. H. OAKES, A. PILKINGTON AND F. DUNSTERVILLE, *Secretary*.

The following new members were proposed by the Secretary:—

J. W. F. Dumergue, Esq., I.C.S., Tinnevelly, seconded by Mr. Pilkington; Mr. T. Adinarayana Chettiar, Salem, seconded by Mr. Oakes, and unanimously elected.

An offer of some volumes of the Calcutta Society's Journal was declined, the Society having already received the same.

A list of subjects for competition at monthly meetings was submitted and the following were selected for the next 6 months.

1. A Native Conveyance ... for November meeting.
2. A Water Scene ... „ December „
3. A Landscape ... „ February 1900 „
4. Foliage ... ... „ March „ „
5. An equestrian study ... „ April „ „
6. A Village scene ... „ May „ „

prints should reach the Honorary Secretary by the first day of each month at the latest.

It was decided that illustrations for the monthly Journal should be printed locally until the Secretary had received a supply of negatives from which a selection could be made by the Committee and sent home for reproduction.

It was decided that the Journal for December 1899 should be included with the current volume—the next and following volumes will then contain each year complete from January to December inclusive.

The Secretary submitted the subscription list as handed to him by the late Secretary—it showed the total of Rs. 1,785 as due to the Society up to the end of 1899: the Secretary had collected the dues from all resident members and a few from up-country members, amounting in all to Rs. 487. The list of those still in arrear was submitted to the meeting and orders passed on each case separately—the list is too long to enter in the Journal, but the results may be summarized as follows:—

1. Those in arrear for more than the current year and who are still in India are to have one more chance of paying up and retaining membership.

2. Those in arrear for more than the current year and who have left India are to be struck off the list at once.

3. The Journal is no longer to be sent to those members who are in arrear for the current year and who have already received an application for their subscriptions: a draft circular was read and approved for issue to these and the other members coming under para 1.

It was also decided that the January number of each year, beginning with January 1900, should be sent to all members by Value Payable Post, the amount payable being the annual subscription for the coming year: it is hoped that all members will appreciate this very simple mode of paying their dues to the Society, as it will save them all the trouble of obtaining money orders or writing cheques.

Resignations from the end of 1899 were recorded of the Hon. Mr. O'Farrell on leaving India and of Mr. A. Mansfield.

It was reported that our Printers' bills from March last remained unpaid and the Secretary was directed to check them as far as he could and to pay the balance due.

The Secretary showed 2 prints on the new Protalbin paper which can be toned, fixed and washed in quite warm water: a full description of this new paper is contained in the British Journal Almanac for 1899: he also showed a new Thornton-Pickard stereo shutter, with time and instantaneous adjustment, speed indicator, exposure valves for short exposures from 3 seconds to one-eighth second, and adjustable panels for the stereo lenses.

Mr. Thurston, who was unable to be present at the meeting, sent an album of pictures of animals in motion by Muybridge.

The Secretary proposed that all demonstrations by members of photographic processes should in future be conducted at the Society's expense instead of at the individual member's, who kindly conducted the demonstration: the members present doubted whether this would increase the number of those willing to do something for the Society, but the Secretary in the end was authorized to try and arrange some demonstrations on the proposed terms.

EXTRACTS.

Landscape Composing in Photography.

By Mr. Alfred East, A. R. A.

(*Thursday, May* 18, Mr. G. A. Storey, A.R.A. *in the Chair.*)

I come as a friend, as the Chairman has said, and also I am proud to say, as an Honorary Member of the Club, and I want to take you into my confidence to night. Perhaps I shall not be successful in doing so, any more than you would be in taking me into your confidence, because there are technical difficulties which come between us—me as a painter, and you as photographers; but there is one common ground on which we can all meet, and that is on the ground of Art. If I speak merely from a painter's point of view, please pardon me, and take what may be applied to your own art, and discard the rest.

One of the first qualities in art is to select from the profusion of Nature, what will best suit your purpose—no more and no less. That, to the painter, is a comparatively easy thing; in it the painter shows his peculiar temperament, his peculiar characteristics. But there a difficulty comes before you; in many cases you have little choice, but still there is a choice, and it is that to which I want to call your attention to-night. There is a choice which may turn your picture from a mean composition into one which will be interesting both to the photographer and to the painter. Perhaps you may think that the remarks I am about to make are governed by a law. No doubt there is underlying the rules of composition an unwritten law which makes a picture agreeable or disagreeable to the spectator. We have inherited a tradition, as it were, in composition, namely, that lop-sided pictorial effect, which we believe is good, and many changes are rung upon the old theme; but has it ever occurred to you why it is so—why difference of proportion of the mass to the sky, or of the earth to the mass of the trees, should be agreeable or disagreeable? That is a question I want to consider with you.

I think all of us, when we go to Nature, should go in a spirit of receptivity, not warped or prejudiced by *any* convention, and should try to paint or to photograph what appeals to us as individuals; and there is no doubt that if we do so we shall get something that is characteristic of our work, and that people will recognise as belonging to us. Of course, photography is the hand-maiden of illustration and literature, and is not an originator; and therefore there is a very wide difference between the painter of landscape and the photographer of landscape.

Let us first, for a few minutes, consider the meaning of the word "selection." When we go to Nature, the first consideration is the worthiness of our subject; we must consider whether it is worthy of transcription, whether it contains those elements which will express our appreciation or illustrate our emotion. There is a great deal of personality in the mere selection, and the artistic mind is shown in the selection of materials or subjects which will best express what the artist loves. Now, in that selection you start with a multitude of complex considerations. First of all, there are the quantities of light and shade. A great deal can be done in the arrangement of the darks and lights within the picture, and much of the style and dignity of the picture depends upon whether the quantities of light and dark are exactly in the proportion that will best justify the expression of the material. Another point about the lights and darks is the question of the contours of the darks, for when a painter makes the contour of a dark mass he is also making the edge of a light. For example, if you made a negative of a group of trees against the sky, so that the dark parts were light and the light parts dark, you would at once see whether the decorative effect was sustained, whether the lights and darks would be an agreeable quantity. I think that is a test you should always use—that if your negative appears to be decoratively right, if the contour of your sky, for instance (I do not mean the forms of the clouds, but the shape of the light of the sky), be agreeable, then, you may depend upon it, that is a long way towards a good composition.

Then there is a question of colour. To make an agreeable composition, the quantities of a light colour are not so assertive as the same quantities of a dark colour; a quantity of yellow is not so assertive as a quantity of red. These are questions which affect us as picture painters, and we know that they must receive very serious consideration in the final composition of a landscape; but the subject has an application I think, for you, in this sense: in the case of a willow, which has an edge which is less firm than that of an oak or an elm, it stands to reason that, to give a corresponding sense of absolute completeness, you might cover your plate with a greater quantity of that tree than would be possible with an intense dark.

Then the sudden contrast of a dark object against a light is more assertive than that of a half-tone against a light. The Chinese have a word—*notan*; it is a very useful word, and one that might well be adopted in this country, because "decoration" does not cover the ground. A picture may be "decorative" within the frame, and it may be "decorative" as a note of colour within the room; but *notan*, which means the artistic placing of lights and darks within a given area forming a picture, is a very high form of arrangement in landscape painting, and if it can be attained without any *apparent* arrangement, the artist has gone a great way towards the successful composition of landscape.

Many painters come to grief by trying to express an idea which can be much better expressed by literature. Why choose a subject which cannot be illustrated by the medium which you have at hand? The very *raison d'être* of art is that it tells us something which neither literature nor music can. What is that something? That is a question for you to solve, as photographers, in your pictorial effect; if you find you can better describe a scene in words than by a photograph, then you may be sure that subject is not one for photography.

There are differences of ideas in matters of landscape composition, and we find different masters adopting different methods for the production of certain results. For instance, Turner in many cases carefully vignettes his foregrounds, while Constable and Cox paint right up to the edge of the frame with some strong and vigorously drawn object. All these are masters, but they take different points of view. In all probability, Turner would feel that his middle distance was the centre of interest, while Constable and Cox would wish to give the perspective of form in exact proportion to the aerial perspective in the picture. But before we go further, I should like to point out another important matter in composition, and that is

counterpoint. If you analyse the colour schemes of Turner, you will find that he takes, say, three colours—mainly red, yellow and blue, with all their variants and combinations; and you will find that there is a counterpoint to each colour, but it is so subtly done and intermingled that you do not observe it except on the closest analysis. It is also a very important thing, I think, in black and white; the value of a light in sharp contrast to, we will say, a right angle of dark, is intensely more valuable according to its area than the same quantity of light with a vignetted edge. Or, on the other hand, as far as the emotions are concerned, a figure which acts as a counterpoint to your composition will be equally satisfactory to a larger area of uninteresting surface.

Now, with regard to contours of intersections and contours of interstices, I will say a few words. Take, for instance, the holes through trees through which light pierces. In nature they are repeated very frequently in almost the same shape and are, constantly repeated, until you feel they are irritable and inartistic and unpleasant. The painter has the power to make one larger or smaller than another, according to his will and judgment, but it is extremely difficult for the photographer to manage them. I am not suggesting a way out of the difficulty, but I think that, by careful choice of the spot from whence the picture is to be taken, the photographer might avoid some of those inartistic results that we sometimes see in photography. You know, as well as I, that a small movement of the camera means so much more to a foreground object than to one in the distance; consequently, it is possible, by slightly moving the camera, to avoid the repetition of those interstices. They are very difficult to the painter, they sometimes make the composition appear incomplete and spotty, and they cause a loss of breadth and dignity; but by the disregard of truth (as local truth), you may gain a very much wider expression of real truth and beauty.

There is another point, the repetition of form, which is often difficult to the photographer; it is sometimes indulged in by the painter, who may form the contour of of a cumulus cloud at exactly the same arc as the contour of his trees; or he may repeat certain forms within the picture which will destroy the full value of the form which he wishes to be strong. I throw out the hint to you, as photographers, that instead of a succession of rounded forms it would sometimes be better to have a cirrus or stratified sky.

The question of the scale of the picture is one which does not apply so much to photographers. I think it is a common experience that in cutting down a photograph there is frequently a gain in the feeling of size and dignity. How often one finds, in a photograph of mountainous country, that the mountains are dwarfed by an enormous sky, whereas, if the quantity of sky were reduced the mountains would be raised in proportion, because all such things are relative to the area of the picture. Sometime ago I had an exhibition of Japanese pictures in Bond Street, and one of them represented a moonrise on a lake; when I painted that picture the moon appeared in nature to be very large, very imposing, very beautiful, and I painted my sensation of it and my impression as to its size. One day, when I was at the exhibition, an artist friend came in, and he said, "I am sure your moon is too big." I replied, "I dare say it is, but it represents my impression at the time I painted it; the moon was my *motif*, and it seemed to impress me more than anything else." My friend said he had been painting a moon-rise, and at his invitation I went to see it, and it appeared to be right; but I quote this as an instance of how as painter we can illustrate our sensations; if the view had been taken by a camera the size of the moon would probably have been different again.

Contrasts of colour we need not speak of, but to us they are extremely useful; contrasting or complementary colours within the picture help us much more than the public imagine. Photographers, however, have not that advantage, and therefore contrast of form is an essential point for consideration in landscape photography. The value of any characteristic of a tree or a hillside or a field or anything within your picture, is enhanced by something that is contrasting, and yet not sufficiently contrasting to spoil the original intention of your *motif*. The careful use of contrast, in its right place, helps one on the road to secure that which is the highest of all art expression, and that is vitality—the sense of life. For instance, the hard edge of your picture against the hard edge of the frame; the hard edge of your frame is a thing you cannot get over, it is an essential condition, but you can modify the edge of your photograph, or its outline, and it is sometimes extremely necessary to soften the edge of an angle or its contact with another angle, or with the edge of the frame. You may have noticed, in reference to black and white, that that theory was always carried out by Charles Keene, in *Punch*: he never made lines meet at right-angles.

With regard to decorative result, the man behind the camera has a great deal to do with it, even if he has less than the painter with his brush and palette. Many of you are artists, and produce astonishing results with the camera, but the many poor photographs that one sees only prove that a great deal depends upon the man behind the camera. In looking through a series of photographs I can see at once whether the photographer is an artist, for there is not only the matter of selection, but there is also selection in a wider sense—selection of the happiest moment which will best illustrate the material which he has to photograph.—*The Journal of the Camera Club.*

(To be continued.)

Hints to Holiday Workers.

BY JOHN A. HODGES, F. R. P. S.

THE holiday season being now in full swing, a few suggestions upon holiday work in general may be helpful to some of our less experienced readers. We are not writing for the class who tumble a hand-camera into their trunk or portmanteau on the eve of departure, to be used if the whim seize them, or the opportunity offer; but for the more thoughtful workers, who intend making photography the main object of the holiday.

The comfort of working and the success of the results will, to a large extent, depend upon the degree of care and attention which has been devoted to certain minor details before leaving home.

The size of the camera is a most important matter, but it is one upon which no hard-and-fast rules can be laid down. Whether it be small or large will depend to some extent upon the object in view. Personally, I think the camera should be either quite small, quarter-plate by preference, or else really large—12 by 10, or over—the intermediate sizes being eschewed as being neither one thing nor the other. Anyone can carry a quarter-plate

outfit, and a considerable number of plates, with little or no fatigue; but a half-plate, or whole plate, with the necessary adjuncts, is too heavy a burden for comfort on a long tramp. Anything larger involves assistance in the shape of porterage, and then the task again becomes a lighter one.

Now a word upon packing. When the amount of luggage taken is fairly large, and the plates are small, the risk of breakage will be reduced to a minimum if they are packed in the middle of soft clothes in a large trunk, well padded on all sides with articles of wearing apparel. But this arrangement does not always meet with the approval or sanction of the "powers that be," in which case, of course, other arrangements have to be made. A good strong wooden box, considerably larger than is necessary to hold the apparatus, etc., should be chosen, in order to allow plenty of room for padding. A wicker basket has the advantage of reducing the chance of fracture by rough treatment, but if travelling by coach or mail cart, the liability of getting the contents damaged by wet or damp is considerably greater. A box with iron-bound corners will be found the most useful. Pad the bottom of the box with rough articles of clothing, *i.e.*, woollen stockings, shirts, etc., or, failing these, crumpled newspapers—using plenty of them. The plates should be packed in the middle of the box, edgeways, with corrugated paper padding between each box. Lenses should be put in wash-leather bags, and packed in a small wooden box. One or two spare focussing screens should be carried, placed between several thicknesses of corrugated paper in a plate box. It is often impossible to get these when touring. The secret of successful packing is to have the box considerably larger than is required to hold the articles to be packed, to keep the latter in the middle of the box, and surround on all sides with soft packing. In this way I have travelled by rail, coach, and steamer all over Wales, and over a considerable portion of Scotland, and never had a single plate broken.

Make it a rule not to purchase plates from an unknown source whilst on a tour. Ask your favourite plate maker to send you a sample box, and, if found suitable, order a sufficient number from that particular batch. You may then rest assured that any failures you may meet with will, in all probability, be of your own creation, and you will be spared the mortification of discovering, when too late, that you have been wasting your time and energy by making exposures upon stale plates.

A good travelling lamp is a *sine quâ non*. For this purpose there is nothing to equal one of the triangular folding pattern; but have it of large size, say 12 inches high. Take also a good supply of paraffin wax lights, or, preferably, a few short and hard carriage candles. The latter are cheaper and give a better light. Never change plates in strange dark-rooms during the day, if you can possibly avoid doing so, as there is always an uncertainty as to the safety of the light. The best plan is to carry a sufficient number of dark slides, and make it a rule always to fill them each night; it will be very seldom indeed that more than twelve exposures will be made in a day.

It is sometimes difficult to completely darken one's bedroom, owing to the proximity of a lamp or street light outside. A large shawl or travelling rug pinned to the window frame will exclude light coming from such a source. Direct rays of light must, of course, be avoided; but diffused light seldom works mischief. Moonlight may be ignored, so long as the rays are not allowed to stream directly into the room or on to the plates while changing. I have over and over again changed plates in a room so well lighted by the moon that every article of furniture could be easily distinguished, and no harm has resulted. But it is well, under such circumstances, to work directly under the red light of the lamp, and as quickly as possible, moreover; the practice might be attended with danger if ultra-rapid plates were being used.

All the plates should be backed, and it is better to let the manufacturer do this than attempt to do it at home. An unbacked plate should never be used for landscape or interior work. With regard to speed, the bulk of the plates had better be of moderate rapidity, neither very fast nor very slow, and for special purposes a few boxes of extra rapid ones may be taken. But the golden rule should be never to use a very quick plate when one of less speed will answer the purpose.

If you want to make the best of your exposures, always defer development until you return home, and can work in the comfort of your own dark-room. Some advocate developing an occasional trial plate; but I do not recommend this course, because it involves taking additional chemicals and apparatus, thereby increasing the weight of what has to be carried, and, moreover, exposures necessarily vary so greatly that the practice affords but little reliable guide. The balance of convenience is in favour of deferring development until the return, the one advantage of developing on the spot being that in case of error in exposure in an important subject, the opportunity is still available of making a second negative. My own practice, however, is to always expose two plates on any subject of special importance or interest, so that, should the first prove a failure, I can generally rely upon getting a satisfactory result from the second plate.

Another important point is the repacking of the plates after exposure. My own plan is to put them face to face in pairs, making a packet of each three pairs. I never care to place anything in the nature of paper in contact with the sensitive surfaces, the danger from markings or fog being so great. A piece of corrugated paper should be laid in the bottom of the box, then the two packets of plates, which must be kept from moving by wedges of paper. The chief point to guard against being the rubbing of the sensitive surfaces. A good supply of gummed paper should be carried, and each box, when re-packed, should be sealed up with the gummed paper, and particulars of subject, No. of exposure, etc., recorded. If the plates are always packed with the lowest numbers at the bottom, and the numbers are recorded on the outside: 1 to 12, 13 to 24, and so on, there will be no occasion to number each negative, which is a tedious and troublesome business, adding greatly to the time occupied in changing.

The travelling photographer should always be prepared for such eventualities as minor accidents to apparatus, by providing himself with the necessary tools for effecting its repair. These should include a fine bradawl, a small screwdriver, a fret saw, a bottle of Le Page's liquid glue, and some small brass screws. With these a considerable amount of damage may be effectively repaired, at all events temporarily, so as to enable the apparatus to be used until the opportunity of securing the services of a cabinet maker can be availed of.—*The Amateur Photographer.*

Negatives for Enlargements and Lantern Slides.

By E. Dunmore.

Negatives for enlargements or lantern slides require to be of a somewhat different character to those used for ordinary positive printing. The idea, frequently held, that a good slide or enlargement can be made equally well from any good negative is quite wrong. Some kind of result can be had from any negative there is no doubt, but as to its being of the highest standard of quality is equally erroneous. We must make up our minds that if we mean to have the most satisfactory results, we must prepare special negatives adapted for the purpose. This being allowed, what are the special characteristics of good negatives for enlargements?

A negative for enlargement and one for lantern transparency must not be confounded with each other, although practically both are for enlargement; one is direct and one secondarily so through the medium of a glass positive. For enlargement direct, such as on bromide paper, negatives should be thin and full of detail with no very dense lights, the necessary pluck being obtained by judicious exposure and development. If an ordinary brilliant negative suitable for contact printing was used the results would be more or less unsatisfactory, hard, and deficient in detail, although with care, born of experience, very passable results may be made. Still, for choice, such a negative is not to be selected for this particular purpose as giving a minimum of trouble and a maximum of softness and brilliant qualities, which should be the aim of the worker.

The best kind of negative for enlargement would not print a good contact positive on the usual papers with any amount of coaxing, and as to getting a number of proofs of equal strength and colour it would tax the patience of the most expert printer, and involve the waste of much material. A fully exposed thin negative, rather inclined to flatness, seems to generally make the best enlargement. If the negative is a wet collodion one, there should be more or less deposit over the whole of the plate, not a single atom of clear glass should be visible; but with gelatine the very deepest points of shadow should be free from deposit, for a very little fog on a gelatine film has much more obstructive power than on a collodion one. The negative should be a clear negative.

With regard to the term clear, there seems to be some misapprehension. A clear image must not be understood to mean an under-exposed one, a mistake that is frequently fallen into with many workers. A clear image and clear glass are not synonymous. The

requisite clearness

means that no other deposit than that forming the image shall exist, a condition we judge of by seeing that only the very deepest points of shadow are very free from veil. No matter how dense or thin an image may be, if this condition obtains it may be considered a clear negative and not over-exposed. But if no clear points exist it may be safely concluded that either the plate is over-exposed, or that it is fogged and unsuitable for enlargement. The nearest we can get to this full exposure without fog the better, so that every part contains detail. As a rule a negative so exposed will possess good gradation without excessive density—just the result we desire. A negative of this quality, although unsuitable for direct printing, can easily be intensified for the purpose, if desired, after enlargements have been made, and be at the same time a negative of the best quality.

With regard to density or intensity, it may be as well to make a few remarks, as also to the term opacity, which word has a somewhat elastic significance, as it must be always understood with regard to the colour of the image, opacity on one negative need not be opacity on another. For this reason we may term that portion of the negative opaque that will prevent any but the slightest action of light on the sensitive surface in the time that the rest of the negative is sufficiently printed, and this, of course, varies with the general density of the image. What may be opacity on one may permit quite a strong tint printing in another, and *vice versâ*.

The colour of the image being, as I have said, an important factor in the matter, the yellow tint of a pyro-soda developed negative is much more obstructive to light than the apparently denser image formed by hydro-kinone and developers of this class. A very little alteration in the colour will make considerable difference in the printing qualities, much more than might be expected from the appearance. This must be taken into consideration in "doctoring" a negative, the lightest pencil mark showing distinctly on one, while a dense patch of black varnish would scarcely be perceived on the other. In copying line engravings for lantern slides, the density of the negative, so long as it is sufficiently so, is not of much consequence, as no

half tones

have to be considered; the *cliché* must be clear and clean black and white. It is usual to dissolve out any veil from the lines, and intensify in a manner altogether out of the question if any half tones existed, and it is the only kind of negative where absolutely clear glass is a positive advantage. Most enlargers prefer negatives that, whilst giving sufficient contrast, will occupy but a short time in exposure. Long exposure are apt to give unnecessary trouble in a variety of ways and lead to waste of material and time, so the thinner negative that has sufficient contrast is best liked.

For making lantern slides the negative should not be quite so fully exposed as for enlargements, but not by any means underdone. There should be good printing detail in the shadows, and rather more pluck in the image generally without a shadow of hardness. With a negative of this sort excellent transparencies can be printed. The exposure and development of the transparency is even of more importance than that of the negative. There must be a certain amount of absolutely clear glass, more than in the negative. The least deposit in the highest lights is fatal to brilliancy, except when exhibited with the most powerful illuminants; even then clearness is a great advantage on this account. Transparencies are treated after development to a clearing solution which will remove any trace of deposit from those parts that are required to show as clear glass, without in any way interfering with the shadow detail. Formerly hard black and white positives with no detail in the shadows were preferred for lantern slides, chiefly, I believe, because the illuminants used in the lanterns were much less powerful and penetrating than those of the present time, when compressed gas, electricity, and acetylene are generally used. Such slides are now considered crude and unsatisfactory by the more cultivated tastes of the present day. Brilliancy there must be, but without harshness; so the brighter and softer the picture the better is it appreciated.—*The Optical Magic Lantern Journal and Photographic Enlarger.*

COMPETITIONS.

(Open only to Members of the Society.)

SUBJECTS FOR MONTHLY COMPETITIONS.

For November ...	... *Native Conveyance.*
" December ...	... *A Water Scene.*
" February 1900	... *A Landscape.*
" March "	... *Foliage.*
" April "	... *An equestrian study.*
" May "	... *A Village scene.*

31ST JANUARY 1900—HALF YEARLY ... **Architecture.**

RULES.

1. *Two Special Competitions shall be held, in each year, in addition to a monthly competition.*

2. *The Committee shall select the subjects for the Special Competitions, and notice of the selected subjects shall be announced in the Society's Journal in February and in July of each year. The subject for each monthly competition shall be selected two months in advance by the members present at the monthly meeting, and shall be notified in the next issue of the Society's Journal.*

3. *Pictures, &c., competing for Prizes at the Special Competitions must reach the Secretary by the last day of January and of May, and those competing at the monthly competitions must arrive in time to be shown at the monthly meeting.*

4. *Prizes will consist of Silver and of Bronze Medals, and of Certificates of Merit.*

5. *Not more than one Silver and one Bronze Medal shall be given at each Special Competition, and one Silver and one Bronze Medal may also be given at these competitions for excellence in copying, enlarging, lantern slides, or any other special branch of photography. One Silver and one Bronze Medal shall be awarded half-yearly to the exhibitors who obtain the highest and the next highest marks respectively at the monthly competitions. The number of Certificates of Merit granted at each competition is left to the discretion of the Judges.*

6. *A member may receive only one Silver and one Bronze Medal in the special, and one Silver and one Bronze Medal in the monthly, competitions, held during the same year; but should a member who has been adjudged a medal be disqualified under this rule from receiving it, he shall be given a Special Certificate instead, marked 1st or 2nd Prize.*

7. *A Special Committee of three members shall be appointed Judges by the General Committee to carry out, subject to these Rules, all arrangements connected with the competitions.*

8. *The Special Committee shall be appointed after the Annual General Meeting in January, and shall hold office for one year, and any vacancy occurring will be filled up by the General Committee.*

9. *The Special Committee shall decide upon the merits of the pictures, &c., sent in for competition, and their decision shall be final. The system of judging the monthly exhibits shall be by awarding marks, a record of which shall be kept by the Judges, the marks being totalled and the results declared half-yearly. For this purpose, only the three highest marks awarded at each competition to each competitor shall be recorded, but not the aggregate marks gained by each for a number of exhibits.*

10. *If any member of the Special Committee is a competitor, the General Committee shall appoint a non-competing member to act as Judge at that competition instead of the competing member.*

11. *No exhibit shall compete twice, but pictures, &c., already exhibited elsewhere, may be sent in for the competitions.*

12. *Lantern slides sent in for competition shall be in sets of six, and shall be judged upon the screen.*

13. *The Special Committee shall not award any Prizes or Certificates, unless they consider the exhibits to be worthy of such distinction.*

14. *Each competing exhibit shall be the entire work of the exhibitor, and when sent in shall be accompanied by a Certificate in the annexed form:—*

> *"The (1) Arranging, (2) Exposing, (3) Developing, (4) Retouching (if any), (5) Printing and (6) Trimming and Mounting were done by me without assistance."*
>
> ____________________
>
> *Member, A. P. Socy. of Madras.*

15. *All pictures for the Special Competitions shall be mounted, and may, at the competitor's option, be framed but not glazed. Those for the monthly competitions need not be mounted, but should be trimmed.*

16. *Each competing picture should have a name or title, which should indicate the nature of the subject.*

17. *No competitor shall be allowed to send in more than six pictures to compete for any particular Prize, but the same member may compete in all branches specified in Rule 5.*

18. *The pictures gaining 1st and 2nd Prizes at the half-yearly competitions, and the best pictures sent for the monthly competitions, shall, when practicable, be reproduced in the Society's Journal.*

19. *To give up-country members an opportunity of seeing the competing pictures at the special competitions, the pictures shall be circulated to all members of the Society, not residing in Madras, who apply to see them. As this arrangement can only be carried out by the cordial co-operation of the members themselves, they are expected to forward the pictures without delay to the next member, and to send one of the accompanying post-cards to the Secretary, so that by this means the progress of the pictures may be traced.*

List of Members whose Dark Rooms are available for use by Members of the Madras Amateur Photographic Society.

E. MAENNIG, Buckingham House, Tranquebar.

NOTICES.

Members of the Madras Amateur Photographic Society are permitted to use this column free of charge for two insertions of each advertisement—all subsequent insertions of the same being chargeable at 2 annas a line. When an advertisement becomes liable to this charge, it will not be inserted unless a postal order or stamps to the value of the charge are previously sent, addressed to Graves, Cookson and Co., Scottish Press, Mount Road Branch, Madras. Advertisements received up to the 5th of each month will be inserted in the next issue of the Journal; those received after this date will be held over for the subsequent issue.

Subscribers, and others who are not regular dealers may make use of this column for advertisements by paying at the rate of 3 annas a line.

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Entrance Fee, Rs. 5.—Annual Subscription *for Resident Members, Rs. 15; for Up-country Members, Rs. 12. Members joining after 30th June pay Half-year's Subscription.*

Candidates for Election—*should be proposed by one member and seconded by another; and they will be ballotted for at the following meeting.*

Ordinary Meetings—*of the Society are held on the first Friday of each month at 6 p.m. and members are at liberty to introduce visitors: meetings take place at the Museum, Egmore.*

Letters to the Editor—*should be addressed care of Messrs. Graves, Cookson & Co., Scottish Press, Mount Road Branch, Madras.*

Letters to the Honorary Secretary and Treasurer—*should be addressed to F. Dunsterville, Esq., Masonic Hall, Mount Road, Madras.*

Communications regarding the issue of the Journal—*should be addressed to the Publishers, as above.*